

The NEW

M A Y 1969

SQUARE DANCE



THE



EDITORS' PAGE



It's said that sometimes we miss seeing the forest for all the trees. That's surely what happened in the April listings-- with all the many vacation opportunities, guess what? We forgot to include the BIG one - the 18th National Convention in Seattle, June 26-28. Of course, we know that all the readers are aware of it already, and if some aren't planning to attend, they're missing the S/D event of the year! See you there-- we have big EDITOR badges given us by advertiser Bob Rottman, and when you spot them, please stop to say "Hello." You can also recognize us by the stacks of giveaway issues we'll be toting everywhere. Also stop by the SQUARE DANCE booth, which will be manned (and womaned) by various-sized Burdicks. Enthusiasm is high at our house, where we are all making plans for our jaunt to the west.

Sample magazines are always available if you'd like to give them to your dancing friends-- just drop us a card.

Reports arrive from assorted areas in the country of very late arrivals of SQUARE DANCE issues. Please check with your post office if you are not receiving your magazines during the first week of each month. We have been assured that magazines spend no more than 24 hours in any one of the two or three stops along the way, and should be arriving more promptly than our writers report to us.

For those readers who wonder when their subscriptions expire, and have lost track because of last summer's four month extension on all subscriptions, let us assure you that a notice will be sent about the same time your final magazine is mailed. Send your renewals promptly-- don't miss a single issue of the new, bigger, better SQUARE DANCE!

The NEW **SQUARE DANCE**

* VOLUME 24, No. 5
* MAY 1969
*



Publishers and Editors
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Workshop Editor
Willard Orlich

Editorial Assistant
Mary Fabik

National Advisory Board
Edna & Gene Arnfield

Bob Augustin

Al "Tex" Brownlee

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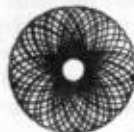
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Vaughn Parrish

Dave Taylor

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SQUARE DANCE Magazine is published monthly at 309 W. Water St., Sandusky, O. by Burdick Enterprises. Second class postage paid at Sandusky, Ohio. Copy deadline first of month preceding date of issue. Subscription: \$5.00 per year. Single copies: 50 cents each. Mailing address: Box 788, Sandusky, Ohio 44870. Copyright 1968 by Burdick Enterprises. All rights reserved.



I have watched with interest your building effort within the new book. The size of the task and the amount of work required is appreciated. You certainly are on the right track so keep up the good work.

By the way, I missed the record review in March and thought I would comment. To my mind a regular review that indicates the material content of at least some of the more popular releases should be included. The record was designed to sell and contains what is expected to gain approval. Therefore, the content is a trend indicator. By keeping an eye on the broad picture presented, a caller can obtain a feeling for what is in general use across the continent. This enables him to stay in the mainstream and his dancers who travel will be happier. Even more important, it is an excellent guide for those who want to keep the ordinary club dancing vocabulary restricted to basics that have been generally accepted plus those newer movements that seem to be gaining acceptance (90/10). Finally, it serves as a guide to workshop content for those workshop groups who want to look at the best, or most likely experimental movements, but not everything.

Frank Holyoake
Ottawa, Canada

I am not a subscriber and I want to add my name on your mailing list, and if you have back issues for 1969 I would like you to start me with the January issue. I have just read a free copy that belongs to a friend of mine and I like them very much. Enclosed is check for \$9 and I know I will be happy with your magazine.

Herb Hill
Atlanta, Ga.

Your new SQUARE DANCE magazine is very delightful reading and I enjoy it very much.

I want to compliment you on publishing a very newsworthy story entitled Chicago TV Presentation by Doug Edwards. His analysis of the entire subject was excellent and being Publicity Chairman of the Chicago Area Callers his pep talk to square dancers to write to the TV stations for more programs of this type is something that I have been preaching about for years.

Being a part of the program was a fascinating and thrilling experience for me because I was selected to give a one minute talk about square dancing and to demonstrate with dancers a teaching session.

I am sure Doug did not want to forget any of the other callers who appeared on the program so I would like to mention some others who played a part in the presentation. These included Doc Adams, Gene Tidwell, and Foggy Thompson. We should not forget Henry Gass, president of the Metropolitan Chicago Association of Square Dancers who spoke on behalf of the dancers. Also, Lenny Roos spoke about the various ways to qualify for badges.

Marvin Labahn
Chicago, Ill.

Good luck on that 1st Septemberfest for beginners. An answer for the restless get-there-in-a-hurry young folks! How we'd love to be there to see it being born. How many summer vacations in future can be used for learning the "blitz" course!

Jeff & Rose Flash
Punta Gorda, Fla.

I conduct a workshop down in these parts once in a while and without SQUARE DANCE I would be lost.

Thanks.

MacMcDougal
Kingsville, Texas



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Meanderings...

Way down yonder in the curvacious roaded routes of West Virginia, I embarked last month to keep a calling date. Somewhere in the "purple mountain majesties" I got my trails crossed and did a double pass through and a reverse clover leaf instead of a dixie peel off. Somebody came to my rescue, directed me out of the spider web and got me rockin' and reelin' on a better course (on the highway, where else?). Sorry I was late, you wonderful Swingin' Squares.

One of my favorite people, Charlie Baldwin, dean of New England callers, and pub-ed of the voluminous "New England Caller," passes on a tip that we can all take advantage of. Sometimes a new avenue of promotion for our classes, dance events, and the activity in general rests squarely beneath our noses while we tear our hair looking for wider coverage in the "biggie" press. He says we should camp on the doorsteps of the small "For Free" papers most towns sprout, feed 'em our news, and watch it circulate into practically every household. There's a new angle from New England!

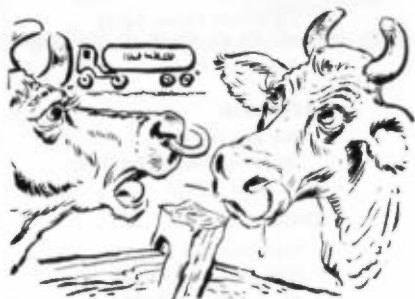
SPLIT-YER-SIDES



From time to time I'd like to pass on a cartoon reprint from the same magazine, for which I render a square gag each month. Some New Englanders smile at 'em; others gag.

A little stunt that's gaining popularity in Massachusetts (this should be a New England theme issue) is the organization of short term "PhD" series of lessons for class graduates as they integrate into clubs. It helps 'em smooth out the wrinkles as they begin club dancing-a most crucial period in anybody's book of progress. We all need a Linus blanket of security from time to time.

...by STAN BURDICK



Speaking of becoming a PhD reminds me of the two cows that were grazing alongside a highway when a tank truck of milk on its way to the distributor happened to pass by. On one side of the truck in big red letters was a sign which read: "Pasteurized, homogenized, standardized, Vitamin A added." One cow turned to the other and remarked: "Makes you feel sort of inadequate, doesn't it?"

Dave Stevenson (popular Cleveland area caller) has an expression I like-- "warm soup." That's mile hot hash, in case you dig the current cooler lingo. Put that one in your glossary, friends, and splash it to 'em at your next square affair.

Summer is the season for a little slower dance pace if not a slow down of dancing. Hand in hand with the pace change should go some fun innovations, theme nights, leisurely after party stunts, etc. We'll be presenting a mess of such ideas in upcoming issues. Save the center fold of your March SQUARE DANCE magazine. Two good ways to use it: Redraw and enlarge the simple cartoon figures with titles to decorate your dance hall; or redraw 'em without titles to hold up from the stage as a coffee break contest.

One good projection is worth a hundred recalls! What are you doing now to see that your club will get the best fall kick-off possible? Callers all lined up? Refreshments, decorations, hospitality, entertainment adequate? Got a list of prospects for beginners class? Go visiting around this summer and pick up still more ideas to keep your club dynamic, progressive.

Ever notice how anybody you talk to is a comfortable dancing advocate? You just can't get yourself an anti-comfortable dancing bug notwithstanding, nor with sitting either. Which all goes to say they're as scarce as unicorns.

So why do we have some uncomfortable dancing here and there? Well, two little words tell the story, both sitting squarely in the caller's lap-- ability and judgment. One is just as important as the other. There's a message there, callers-- pay heed, indeed. Don't ever stop polishing the mental machinery.

I'm being gently reminded it's time to sign off. I can always take the hint when on deadline day, and H-hour, I feel the paper on which I'm writing being pulled out of my hands by my lovely and determined co-ed, as she maneuvers it and me toward the typewriter.

I've just got time to express to you the deepest reverberations of my heart. Thump. Thump. Thump. Thump.

(Leapin' leprechauns! This myna bird o' mine has GOT to be way out of his TREE to pull a pun like that.)





I CAN'T DANCE...



**BUT I CAN SURE
INTERMISSION!**



HAD A GOOD LAUGH LATELY?

See page 39 to order this book.....



•Record• DEALERS

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Canadian Music Sales
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This new feature to appear from time to time, will consist of tips to spark your programs, callers, gleaned from here and there by your editors. Choreography in particular will continue in the Workshop pages rather than on this page.

From the chairman of callers' panels and clinics at the National in Seattle, we have learned that the following subjects will be discussed in June by leading authorities from across the country:

So You're A Caller's Taw
Functions of The Teacher/Caller
Organization

Selling S/D to the Non-Believer
Current Trends in S/D
Callers Square Table

Use of Gimmick; Trick or Device

If you plan to attend, don't miss attending a panel. You'll benefit greatly.

Do you carry a spare amplifier. If you ever have a PA breakdown some night on a calling date a hundred miles from home, you'll know how important this point can be. A 40-watt system is adequate for most halls, and a 25-watt system makes a good spare. Be sure also to carry the appropriate cords to connect the two for double power output for those really big jobs (50 squares plus). This saves the necessity of buying a 56, 80, or 100 watt system if you seldom need that much power.

Speaking of equipment, you callers who may have been using an Electro-voice 636 microphone for quite a while and like it, surely ought to test out the EV-674 for even better results. You might decide it's time to switch.

We heartily recommend those new "pop" square dance numbers on Capitol label with (of all people—look who's back) Cliffie Stone's orchestra and called by Don Stewart. Unicorn, and Little Girl (not My Little Girl) are the first. We hope this project creates a stir in both square and non-square circles.

Watch for the "easy" square dance record group coming on Top from Grenn, Inc. this summer.

As usual, there are lots of little "cute" gimmicks going around to spice up the dances these days. The "Yellow Rock" or "Quetch" or "Squeeze Corner" stunts are about worn out. Ohio dancers at least are using a lot of "who-o-p" with hands to the center of the set and flung high as a tip end "Thanks." Cal-

(continued, page 23)

CALLER-LEADER DIRECTORY

CONTACT THESE CALLER-LEADERS FOR
THEIR AREA DANCE INFORMATION AND
FOR BOOKINGS AT YOUR CLUB, EVENT.

Stan Burdick
Box 788
Sandusky, Ohio 44870
Bringing the HI and HO from OHIO

Louis Calhoun
110 S. Franklin St.
Madisonville, Ky. 40231
Calling tours; new address.

Gordon Densmore
2451 Haines Rd.
Madison, Ohio 44057
Clubs, workshops, clinics.

Willie Harlan
P.O. Box 338
Vinita, Oklahoma 74301
For the best in square dancing!

Dave "Hash" Hass
P.O. Box 5
East Hampton, Conn. 06424
Clubs, wksps, wknds, tapes on request

Woody Holbrook
R.R. 3 Box 266
Oak Harbor, Ohio 43449
Ohio's Hillbilly Caller

Dick Kenyon
598 Mayfield Dr.
Lansing, Mich.
Hash, sings, anytime, anywhere

Jay King
P.O. Box 462
Lexington, Mass. 02173
Callers material - send for list

Mal Minshall
1316 Quince St.
Sidney, Neb. 69162
Swing along with Mall

Jack Naylor
546 Crestwood Avenue
Fremont, Ohio 43420
Have Fun Square Dancing!

Dave Stevenson
13296 Wolf Dr.
Strongsville, Ohio 44136
Caller, teacher, Weekends, Festivals, Clinics

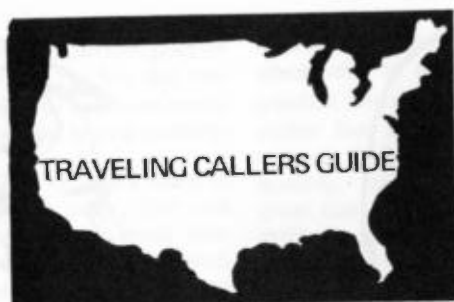
Harry P. Tucciarone, Jr.
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Trumbull, Conn. 06611
Dates Open- March '70, '71 Nat'l Tour

Bill Volner
702 Hickory Dr.
Sikeston, Mo. 63801
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Gene Webster
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Port Clinton, Ohio 43452
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Bob Wickers
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Deuce Williams
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Dearborn Hgt /, Mich. 48125
The Rhythm Dealer - Hash & Songs



These callers (addresses on opposite page) would like to obtain bookings in specific areas (alphabet code) at the dates shown below:

(dates around these)

Bill Volner A July 5, 1969 Lewisport, Ky.
 B Aug. 17, 1969 Evansville, Ind.
 C Nov. 8, 1969 Columbus, Ohio



Bob Wickers B May 16 Northern Indiana
 A July 19, Kentucky

Gene Webster June 13, 1970

D Conn. and pts south to Louisville

— GRENN — — TOP —

We have recoupled some all-time favorites to make them readily available.

GR 14004 LONESOME MAMA BLUES
 by Paul & Laura Merola
 MOONBEAM WALTZ
 by Jack & Na Stapleton

 GR 15006 WHITE SILVER SANDS MIXER
 by Manning & Nita Smith
 GINGERSNAP MIXER
 by Irene & Bill Hart

 GR 15007 PAPA JOE'S MIXER
 by Frank & Ruth Lanning
 (This is a new dance)
 RED ROBIN MIXER
 by Lucile & Andy Hall

ANOTHER GREAT SQUARE DANCE
 BY THE MASTER YODELER
 TOP 25187 TEQUILLA
 by Reath Blickenderfer

RECENT SQUARES
 25186 LITTLE ARROWS - Sweet
 25185 BELLES OF S. BELL - Stewart
 25184 RED RIVER VALLEY -
 Hendrickson
 25183 ONE MORE RIDE - Williams
 25182 WHERE YOU'RE GONNA BE -
 Peterson
 25181 HAVE A LITTLE FAITH -
 Cargill
 25180 JOGGIN' BEAR - Bohn
 25179 PAPA JOE'S - Pearcey



Your Club's Personality

by KEN OPPENLANDER

One of the biggest factors affecting the degree of success of your square dance club is its personality. This is made up of many factors including your caller, your dance hall and your club members. This can be one of the most influential factors in the success of your club and yet it is probably the least considered one of them all. It is something that most dancers and leaders do not realize exists.

Have you ever overheard a dancer saying that he really enjoys visiting with a certain club because there is something about it which he likes? That something he speaks of is the club's personality. Let's take a look at some of the things that affect your club's personality.

Your caller is a most important part of your club's personality. He has the tremendous task of trying to please as many people as possible for the entire evening.

He must have the ability to know what to call and how to call it in a way that will keep the dancers happy. He must also have a clean and neat appearance as well as a pleasing personality. One of the first reactions of a new visitor will be about your caller, so make sure that you are starting out right.

The hall in which your club dances is probably one of the greatest problems in developing a good club personality. There are so many things to consider and in most areas there is very little choice in locations where you can hold your dances.

The accoustical features or the "sound" of the hall is one of the most vital factors to consider. If you are in doubt, ask a caller to look at the hall and give you his evaluation on the sound characteristics and other features of the hall. Your caller cannot give you good sound and clarity if the acoustics are bad.

If the sound is okay, then the next thing to consider is the floor. Is it too rough? Is it large enough? If it is too rough or slick, can it be remedied easily and inexpensively? Shuffle your feet over the entire floor, do not check just one area.

Let's say that the floor is satisfactory, then what? What about facilities to serve refreshments or make coffee? Are the restrooms clean and convenient? Will visitors have difficulty finding the hall and will there be ample parking area for everyone? These questions should stimulate your thinking on selecting your next hall or in helping you evaluate the one you already have.

Let's not forget one of the most important parts of a club's personality and probably one of the most difficult to control. This, of course, is the club members themselves. Without any doubt, the friendli-

ness of your club members toward the visitors and to one another will have the greatest impact on others. If you make a visitor feel that he is truly welcome and extend that feeling through the entire evening, you will have accomplished a great deal for your club. Your member's attitude, appearance, and style of dancing will all have a part in forming the personality of your club. Explain this to your new dancers when they come into your club. It is much easier to train your new dancers than to change the old ones.

Most dancers will say, "What do refreshments have to do with the personality of the club?" This may not be as important as some factors that we have already mentioned, but let's use this as an example of how we should consider everything that we do. The first decision of course is whether or not you should serve refreshments at your club dances. Do most of the dancers like to eat at the dances, or would they rather go out to eat afterward? If you decide to have refreshments, then you have several other decisions to make. Do most of the dancers like to eat in the middle of the dance or would they rather eat at the end of the dance? How does your caller feel about this? Be sure you give him the opportunity to voice his opinion on this.

We have used the refreshment problem as an illustration that every decision in your club should be thought out completely. It may seem like a small matter, but it may have a direct effect on your club's personality.

So now your minds have been stimulated on what factors make up your club's personality. It should take only a few minutes to review the features of your club and evaluate its personality. If it is lacking in a few points, what can be done to improve it? All clubs will not be perfect, but if we put a little thought into it, maybe we can all improve ours just a little. Remember, no matter how small your club might be, it is still part of the greatest hobby in the world.

easy level



HULLY GULLY

Position: Lines—all facing same direction (No partner needed).

- 1-4 GRAPEVINE RIGHT
Side, behind, side, touch
- 5-8 GRAPEVINE LEFT
Side, behind, side, touch
- 9-12 WALK FORWARD TWO
SLOW STEPS:
Starting on right foot
- 13-16 THREE QUICK STEPS
AND HOP:
(Turning 1/4 turn to the right
as you hop on the right)
- 17-20 WALK BACKWARD
THREE & TOUCH:
Left, right, left, touch right

Repeat to the end of the record
ending with a CHUG.

HELLO DOLLY

Record: Blue Star 1729

Circle left with Dolly,
Go all the way around now —
Docido that Dolly,
Go back to back by golly —
Boys left hand star
And turn it once around —
Home and swing Dolly
Swing and be jolly —
Take that corner girl
Promenade — — —
Promenade, fellas,
Y'gotta brand new maid, fellas
Dolly's never goin' way again — — —

page

There are some dandy numbers that can be partially prompted as you'd prompt a quadrille. This can nicely vary your program. The first one is especially good for the orientation of heads and sides to new positions, new numbers in the set.

ANYTIME

Record: Blue Star 1654

Head two couples right & left thru
(And turn the lady —)
New 3 and 4 right & left thru
(And turn 'em too —)
Side two couples right & left thru
(Keep 'em moving —)
New 2 and 3 right & left thru
(Just me and you —)
Join your hands, circle left,
Go 'bout half way
Look for the corner —
Swing that girl and promenade
And anytime I say
Let's get on home to stay
That's the time that she'll
Come back home to you —.



QUIET DANCE

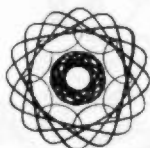
Record: Balance X-208

Head two couples right 'n left
thru — — — —
Side two couples right 'n left
thru — — — —
Head two ladies chain em too — — — —

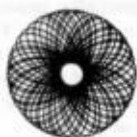
Side two ladies chain you do — — — —
(Four) ladies chain across — — — —
join hands
Circle left, then take that corner,
Promenade —
— — — — —
— — — — — (Now, heads...)

That's the idea. Now take it from there. It's easy to figure out, since most of the common basics take eight counts to complete. Try "Wheels Q" on Top (25075) and experiment with it.

This article is adapted from one by Esther Humphries of Los Angeles, Cal. submitted some time ago and inherited by the editors.



Round Reflections



Let's first define American round dancing. Rounds are dances of American origin or adoption, with either new or old patterns, which are usually associated with square dancing. They have a definite pattern and musical arrangement and move uniformly counter-clockwise in couples.

More is involved in round dancing than foot movements or steps. Here are some tips for round dancers, often mentioned by teachers, but forgotten by dancers who are concentrating almost completely on mastering foot work, and learning routines.

LEADING is solely the man's responsibility. It is the art of directing a partner through a dance. Usually the lady will absorb the dance material before her partner or mate. This is where a problem sometimes arises. The usual criticism is that the man is too rough, too indecisive or limp, or too late.

The body lead is transmitted mainly from the contact between the right shoulder of the man and the left side of the woman. It is possible for good dancers to dance quite effectively in "closed position" with no contact between the man's left and woman's right hands. Just try it and you will be amazed at the results. It is very difficult to dance in unison if you lose this

contact. Effective team work requires sufficient contact and resistance at all of these points, and the prompt transmission of signals by the man.

TRAFFIC CONTROL is a problem which takes cooperation of both the lead and his partner. Leading will be more of a problem if you do not follow the flow of all the dancers. If each step and position is danced correctly the problem will be easily solved. Leading must involve more than merely guiding your partner through a sequence. It must be done so that the dancers conform to the general floor pattern and maintain the smooth and even flow of movement around the hall. Each dancer must be constantly aware of the imaginary but definite line which guides the dancing circles. Each figure must be started in proper position and direction with each step timed and sized to avoid collision with other couples. Movements or twirls which are exaggerated might confuse or endanger the other dancers and should be avoided, especially on a crowded floor.

MANEUVERING is the blending of figures by shifting during the last step of one figure to permit the next step to start normally and easily. Some round dance teachers call it "fudge" and some do not teach it at all. Actu-

ally, every maneuver in dancing should be construed as a preparation for the next step since routines are combinations of several different steps done in various dance positions. A transition should be slowly performed, well-timed and balanced to avoid rough dancing. Experienced dancers maneuver instinctively. The inexperienced need to practice this properly. Each time a partner has to change from one type of step to another, a transition or maneuver must first be made to utilize the last count or so of the first action, thus avoiding a delayed or awkward break.

Sometimes dance routines may be quite dull unless the way they are danced shows some **LIFE AND BALANCE**. This too is a problem for beginners and novice dancers, who are trying to learn the step properly. But the expression on your face helps to make the dance look better and to conceal any problem you are having.

People enjoy watching dancers with **GOOD POSTURE**. A tall dancer is usually a good dancer, but for all, the head should be erect, chest and tummy in with no appearance of stiffness. By all means be well balanced and poised. This is the ability to maintain weight distribution at all times and to present a smooth flowing appearance.

A primary rule in dancing is to keep the weight slightly front without actually leaning forward. The weight should be on the ball of the foot. As you stand erect and rock slowly from heel to toe, you will achieve correct balance at the moment your weight leaves your heels and passes to the balls of your feet. Whenever possible your body weight should be centered there.

A dancer should not be **FOOT CONSCIOUS**. A dance step is actually a body movement from one place to another in a definite rhythmic pattern. When foot conscious, one gets confused and his leading is ineffective. Body movement in dancing is initiated by the upper portion of the body rather than by the feet, the knees or the belt buckle! A good dancer never appears

stiff, but avoids excessive twisting, bending and flopping. Heavy people tend to have a problem with too much action and must minimize hip action.

The **WEIGHT** should always be on one foot or the other, never on both feet at the same time. The foot that is free is usually the foot which is used next, with few exceptions. Almost always the left foot is used first for the man, and the opposite or right for the lady. Feet should always be close together or there will be a problem with balance. Many women mistakenly try to maintain balance or avoid being stepped on by dancing backwards with their feet apart in an unattractive pigeon "waddle." Men should move forward in closed position with their feet apart and toes pointed out to avoid stepping on their partners. The feet should slide evenly in fairly small steps.

If the **HANDS** are stiff and are held too tight, there will also be a problem. The fingers should always be relaxed, together and extended. The man should hold his palms up so that the woman may rest her hands in them. Dancers tend to hold hands too low which gives the impression they are tired. Some let their hands dangle and awkwardly hang from the shoulders.

Avoid hunching shoulders; keep shoulders level.

Women should use their hands to spread their skirts-- good skirt work adds to any dance and takes away the awkward look.

Never hang or pull down on your partner's hands or arms. Do not expect your partner to carry you. Avoid tight grasps and clutching, but don't be a jellyfish, either.

HEADS should always be erect, rather than down. Avoid staring at your partner, but an occasional smile or glance makes the observer feel that you are enjoying the dance. You should not talk during the dance because it disturbs others.

The most important thing in dancing is learning to use the brain, eyes, and ears as well as the feet.



SINGING CALLS

IF THEY COULD SEE ME NOW, Wagon Wheel 600, Caller: Ken Bower

Ken made some good records for Blue Star and is now doing the same great job on the Wagon Wheel label. Figure: Heads square thru four hands, dosado, star thru, forward eight and back, square thru three hands, left allemande, dosado, swing corner, promenade.

LOAD THE WAGON, Long Horn 173, Caller: Bob Bennett

Here's a dandy that will be around for quite a spell and so will the caller if he continues to make good records like this one. Figure: One and three square thru four hands, corner dosado, swing thru, boys trade and swing, left allemande new corner, weave the ring, dosado and promenade.

ROAMIN IN THE GLOAMIN, Scope 517, Caller: John Winton

We predict that the caller is going to go far in the square dance field. He has one of those few voices that are so full of personality that you've just got to like the fellow even though you never met him. The record has a Highland Swing in it (explained on the call sheet). We know that our Canadian customers will want the record because of the Scotch tune; in fact, dancers will insist on their calling it. Figure: Head two couples promenade half way, down the middle with a right and left thru, square thru four hands, right and left thru with the outside two, dive thru, square thru three quarters, to the corner highland swing and promenade.

LOOK AT ME NOW, HiHat 371, Caller: Dan Schmelzer.

Figure: One and three up and back, roll a half sashay, star thru, right and left thru, dosado, make a wave, rock it, spin chain thru, partner turn thru, corner swing, promenade.

UNICORNS, Capital 2243, Caller: Don Stewart

This record has been on the market for nearly four months, but as it was not on a regular S/D label, we did not at first send it to the workshops. It is probably the best of the Unicorns. Figure: One and three lead right and circle to a line, up and back, pass thru and wheel and deal, double pass thru, centers in and cast off three quarters round,

star thru and pass thru, corner lady swing, allemande new corner and promenade the ring.

HELLO DOLL, MacGregor 2044, Caller: Bill Ball

A fine recording by Bill who is back again on the MacGregor label after being with Windsor for a couple of years. Figure: One and three lead right and circle to a line, up and back, pass thru, wheel and deal, double pass thru, first two left, second two right, right and left thru, star thru, pass thru, corner swing, left allemande and weave the ring, promenade.

YOU'RE GRAND, Grenn 12109, Caller: Earl Johnston

Earl's offerings are usually good and this is no exception. A very good record to the tune of Die Mir Bist Du Schoen. Figure: Heads right and left thru and roll a half sashay, star thru, dosado the outside two, make a right hand star, heads to the middle left hand star, once around, box the gnat with the corner, same girl dosado, allemande left new corner, go home and promenade.

AIN'T GOT TIME TO BE UNHAPPY, Kalex 1089, Caller: Gary Shoemaker

Figure: Head couples square thru four hands, dosado the corner, swing thru, spin the top, right and left thru, same two ladies chain, turn thru, allemande left, dosado your own, promenade the corner.

RENO, Grenn 12110, Caller: Singing Sam Mitchell

Figure: Heads promenade three quarters, side ladies chain across, sides dosado, box the gnat, star right, corner allemande, walk by your own, swing the right hand lady, promenade.

THAT'S LIVING, Scope 518, Caller: Bob Page.

Figure: Four ladies chain three quarters, roll promenade, head two wheel around, pass thru and bend the line, up and back, star thru, dosado, eight chain four, swing corner, left allemande, weave the ring and promenade.

(more on page 23)

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ROUND DANCES

By Frank and Phyl Lehnert

PHOENIX RHUMBA - HiHat 858

Choreography by Geneve & Tommy Thomas

Easy intermediate rhumba... quiet contemporary music.

SOMEBODY LIKE ME - HiHat 858

Choreography by Maurice & Lois Siebert

Music to pop tune-- easy intermediate two step.

LIKE I LIKE YOU - HiHat 860

Choreography by Mal & Shirley Minshall

Good music to "Something Stupid"-- good easy intermediate two step.

WALTZ ALONG - HiHat 860

Choreography by Louis & Lela Leon

Quiet music with a flowing easy waltz routine.

JOSEPHINE - Windsor 4737

Choreography by Ken & Dolly Walker

Excellent music and a good intermediate two step with fun gimmick in the third part.

FORGOTTEN DREAMS - Windsor 4737

Choreography by Orie Rouland

Easy waltz routine to pleasant music.

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By Jerry Haag



DREAM OF YOU - Grenn 14121

Choreography by Glen & Beth McLeod

"All I Do Is Dream of You"-- great snappy music-- an interesting intermediate two step with like footing and varsovienne position.

GREEN GREEN GRASS - Grenn 14121

Choreography by Walt & Peg Williams

Well played music to a familiar tune-- dance is a little different--intermediate two step despite 24 measure dance-- record should be speeded.

MODERN MILLIE - Blue Star 1843

Choreography by Pat & Louise Kimbley

Fast moving "Charleston" two step-- peppy music to the show tune.

BLUE DANCING SHOES - Blue Star 1843

Choreography by Pat & Louise Kimbley

Easy intermediate fast moving waltz routine with standard choreography.

STARDUST - Belco 232

Choreography by Bancroft & Doris Hall

Smooth flowing intermediate two step to classic music.

HARVEST MIXER - Belco 232

Choreography by John & Wanda Winter

Very easy mixer, excellent for s/d groups-- good music.

DON'T SAY LOVE - RCA 9684

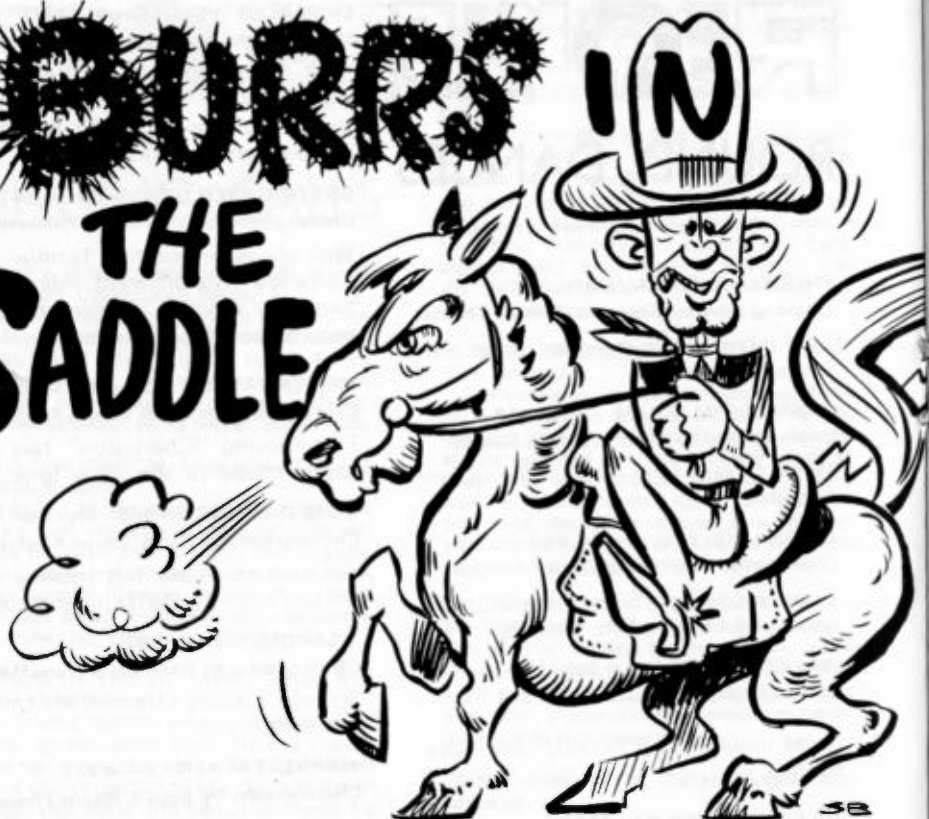
Choreography by Charlie & Nina Ward

Vocal by Willie Nelson, flip of Bring Me Sunshine-- an easy intermediate two step only 12 measures, should be speeded.

SQUARE DANCE, in an effort to be of the most service to the most dancers, encourages all round dancers, teachers and callers to write a letter or card stating what they like or dislike about the current R/D articles and record reviews. Include any suggestions or questions, and these will be turned over to the R/D editors for the further improvement of the round dance appeal of SQUARE DANCE.



BURRS IN THE SADDLE



Editor's Note: These comments are some that were aired at a panel discussion at the 17th National Square Dance Convention last year. The panel was entitled "Pet Peeves-Air Your Views." Panelists were Warren Rowles of Grand Junction, Iowa; Ken Parker of Vista, California; and Alma Miller of Dayton, Ohio. Main points are itemized without detail, although the panel created a spirited discussion. We would hope these "Burrs" become food for thought, spring-

boards for discussion, and signals of caution as you apply them to your home square dance situation. There are no easy answers to any of them, but a plea for further and frequent discussions at all levels, better respect for varying points of view (broadmindedness), more reliance on the square dance press (coverage), individual good judgment, and "speak-up-if-you-feel-it" attitude was made as general conclusion to the program that day. We hope you'll be stimulated to send us your local and vocal opinions, pro or con.....What's itchin' your hide, podner?

1. Why do inexperienced dancers insist on attending workshops and programs they know are "over their heads" and have to be pulled through?

2. Exhibitions and exhibitionism have their time and place. Too often this form and format is overdone at our square dance programs.

3. Magazines won't take a position on controversial issues. (This hits us right in the galley proof, but we'll dust off the soapbox now and then.

4. There is too much rough dancing, as well as poor styling and lack of dance training.

5. Some beginners are actually graduated in 12 lessons or less in some areas. They can't be integrated into clubs at that level.

6. There are a whole lot of \$150 per

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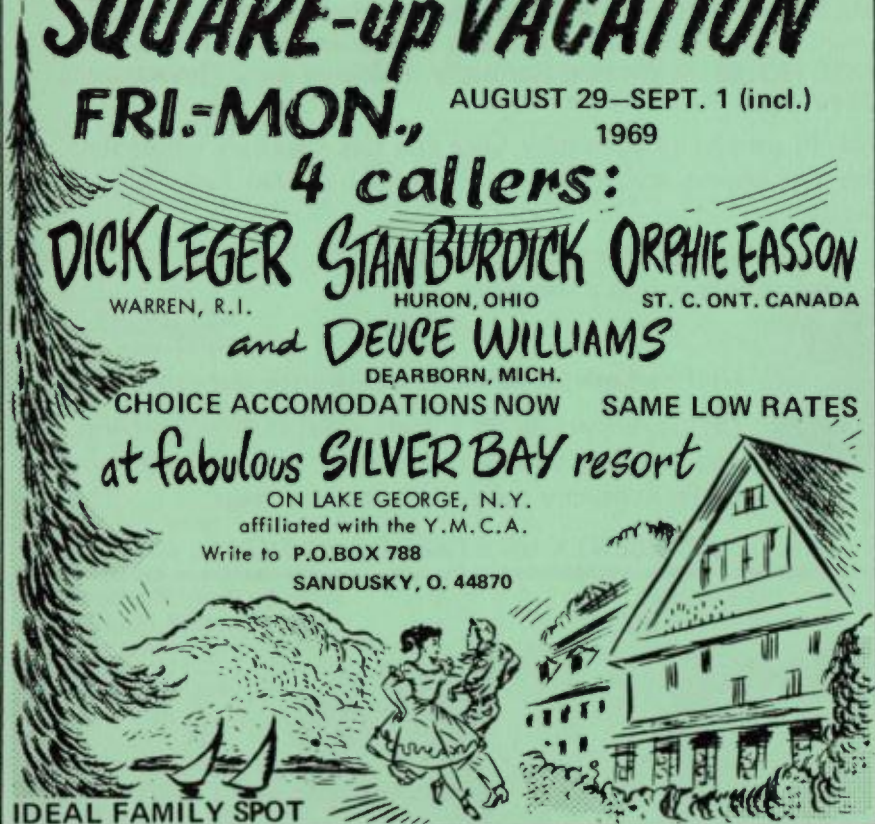
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night callers who are not in evidence at the panels or even at the Nationals. How come? They should be ready to invest time, interest, ability, and knowledge at the "big one" when rated as top professionals in the field. (Let the "chips" fall where they may. Amen.)

7. There are club officers who can't be dislodged after their tour of duty.

8. There is a great lack of professionalism among callers.

9. Some people give categorical answers to discussion problems. Let's be more specific, helpful.

10. Five percent of dancers yell about the 10 percenters (challenge dancers) and nothing substantial is accomplished.

11. Dancers complain about the high rates callers are charging without realizing all the hidden costs involved.

12. There are national leaders in the movement who actually don't ever dance anymore. How can they continue to voice opinion when they are not in touch with the current activity?

13. Newer club officers are too critical in saying: "What has our dance association done for our club?"

14. Much pettiness exists in club's own inner circle.

15. Clog dancing should not be portrayed as western square dancing.

16. There are many cheap, mediocre records on the market. There should be some minimum standards set up by someone.

17. "Leaders" in the field ought to stand up and voice their opinions.

18. More press coverage is needed for the "National" in our magazines and in the popular press.

19. Lots of callers won't help at the local level.

20. Spectators should get in FREE at all S/D conventions and festivals.

21. There is apt to be an overabundance of callers versus dancers on panels at "Nationals".

22. There should be a more consistent frequency of local callers calling at local clubs.

23. Callers associations should attempt better control of basics to be used in the area.

24. Getting people quickly on the floor to dance is often a problem.

25. Clubs should do a better job, confirming dates to callers, and sending timely reminder notices.

26. Men should always wear long sleeves.

27. Everyone should belong to a club, instead of floating.

28. "Cliques" often edge out dancers forming sets.

29. New dancers ought to be held in classes until graduation.

30. Shoulder high kicking is not square dancing.

Calling Is a Family Affair

Third in a Series



Paul Watkins and his wife, Lou, started square dancing in 1947, when Charlotte was two years old. After seven years of dancing, Lou suggested that Paul start calling and teaching. He did this and joined the Indianapolis Callers Association in 1954.

Then came the big surprise year of 1959. Charlotte was fourteen and wanted to become a caller. This would be any father's pride and joy, of course, so Paul started instructing her. They traveled as a Father and Daughter team throughout Indiana and the surrounding states, calling at festivals, conventions, workshops and one night stands, and were probably the only father-daughter team in the United States.

In 1962 Charlotte appeared on CBS television show *To Tell The Truth* as the real square dance caller in a panel of pretenders.

Lou, as wife and mother, plays an important role, too. She is proud to have two callers in one family. She is on the stage, but is out among the dancers getting their reactions—wondering if the calls are too complicated, if the new singing call is a success, or if the old material is better with this group?



She is a spy on the dance floor. Paul says her assistance is worth more than all the pats on the back and "well dones" when the dance is over. She encouraged Paul and Charlotte to attend festivals and conventions with the latest material available. Above all, she wanted them to be the best dressed in attendance.

Charlotte was queen of the National Square Dance Convention held in Indianapolis in 1966. Shortly after, Charlotte became the bride of John H. Beach II, and retired from calling. It will be an asset to square dancing if her retirement should prove temporary.

Paul is still calling and teaching, but misses the fun of working with a daughter who was a queen and a TV celebrity, as well as a very good caller.

Square dance calling has been a family affair at the Watkins house for twenty-one years, and they have made dancing more enjoyable in the surrounding areas. Paul hopes to continue work in this field of entertainment and amusement, in order to promote family and group activities among all ages everywhere.

lers are using a "Simon says" stunt as a pace changer, some new odd-shaped sets, and both certain patter records for singing calls and singing call records for patter.

Did you ever listen closely to a fine recording like Sets In Order's '69 subscription premium especially to study the variety of styles demonstrated by some of the country's best callers? Have you ever stopped to think about the one quality that comes through strong in each one of these top callers' voices, although the voices are very different? Listen again, and think of the word ENTHUSIASM. Get the message?

Did you ever just hush up on a patter record except for key command words and let the dancers listen to the music instead of your fill-in patter? It might influence your style for the better.

Did you ever call a F. Heintz "Now You've Just Done----" patter tip and work the dancers through tricky material with completely directional commands?

Did you ever say "Dash" or "Gallop" or "Waltz" or "Rumble" (D. Williams) when directing head or side couples up to the middle and back?

Did you ever have BOTH the heads and sides go into the middle at the end of a patter call for a "Grand Squeeze?" It's a cozy new thing that may replace "Yellow Rock" for good.

Still available: 90/10 badges for 50¢ each, postpaid, from this magazine, for callers who want to be counted among those vitally interested in the great majority of dancers (and appropriate programming) close to home.

ONE MORE RIDE, Top 25183, Caller: Deuce Williams
Figure: Heads promenade half way, sides square thru four hands, swing star thru, frontier whirl, up and back, pass thru, wheel and deal, center two square thru three hands, find corner and swing, allemande left, come back, dosado and promenade.

LITTLE GIRL, Capital 2270, Caller: Don Stewart.
Figure: One and three right and left thru, sides roll away, heads square thru four hands, dosado ocean wave, spin chain thru, box the gnat, same girl swing, left allemande, and promenade.

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In addition to the listings in the April issue of SQUARE DANCE, we have received requests to print notices of several campouts and available campgrounds. When no specific date is mentioned, the campsites are always available through the summer.

NOVA SCOTIA, House of Roth, R R 2 Annapolis Royal, Annapolis County, Trailer, tent, camper sites available.

ILLINOIS-IOWA AREA, Hawkeye Swingin Wheels. Several planned campouts throughout summer. Contact caller Marlin Spies, 1920 N. Michigan Ave., Davenport, Iowa 52804

VIRGINIA, Greenville Family Campgrounds, Haymarket; June 7-9; Sept. 26-28; Nov. 28-30. Contact Ida Stinchcomb, 10911 Fleetwood Dr., Beltsville, Md. 20705.

OHIO- Contact Bus Gratz, R R 2, Bluffton 45817, for information on the following three events:

June 13-15, Forest Squares Dance & Campout.

June 20-22, National Car Show, Western Dancing and Campout, Bluffton.

July 18-20, Campout and Donkey Party, Bellefontaine Fair Grounds.

ILLINOIS- Don't forget the national camporee at Pecatonica, July 17-20. Write the NSDCA, Inc., P.O. Box 721, Appleton, Wisc. 54911.

INDIANA- Lazy Days Camporee at Melody Acres. Contact Marceil Steed, R 1, Markle, Ind. 46770. Aug. 1-3.



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Puzzle Page

Thanks to Bill Anderson, Asheville, N.C. and the ROUND DANCER magazine.

How many round dance titles can you find in this story?

One Cuban night after making whoopee, dancing country style, till 3:00 a.m., Miss Frenchy Brown said to her man Billy Bayou, "we've been listening to this trumpet talk long enough. Let's leave these dancing shadows and go somewhere, my love, for some moonlight cocktails and refreshments before I get the desert blues."

"O.K." Billy replied, "but let's do one last waltz before we leave." She put on her velvet gloves and they went out through the green door. They went walking and whistling through the bramble bush and the roses to the car.

The sky was bright from the moon over Naples as they drove through San Juan, and passed the railroad station at Southtown, U.S.A. where engine No. 9 was just departing. They arrived at the Silver Dollar Cafe and went in while the blue clarinet was playing Mickey's tune on the juke box.

Suzette, the hostess, said to Billy, "Hello, faithless, so what's new?" "Nothing's new," answered Billy. "We're hungry." The waitress, Marie, took their order and Billy had some Neopolitan ice cream topped with chop suey and polonaise dressing. Frenchy had some bread and strawberry jam, a lollypop and a cup of hot java.

On the way home they drove thru Monterey along the beach where the pearly shells glistened in the moonlight and the lightning bugs lit up the sky. Billy hooten-tooted the horn at the lingering lovers making love for two sitting beneath jingle bell rock as they rode by. Billy could think only of the possibilities of doodlin around and suggested they park for a while at the beach. "I can't stop loving you," he said. "Remember when I said I'll take care of your cares? Well, deep in my heart, I want you to marry me. I love you just as much as ever, and my heart aches for you. Will you marry me, sweet thang, and stop pussy-footin' around?" "Yes," she answered "If you promise to love me tenderly, I'll be your lotus blossom."

"Oh boy and runa dum dum" he replied, "I can hardly wait two measures."

"Have a little faith" she answered, "and hold me." As he kissed her hot lips, that happy feeling ran through him like a roadrunner. "Here, have a bon bon," she said sweetly. "When we are married," Billy said, "I'm gonna build a fence around us and we'll have a gay time."

"Maybe someday there will be a little rag doll," Frenchy said. "So what" answered Bill, "We'll just blame it on the bossa nova."

Come September they were married in Winchester cathedral and lived happily ever after in the arms of love.

If you found 71 names of rounds, you're an expert... at puzzling!

WORK- SHOP

□ □ □ □ EDITED BY
**WILLARD
ORLICH**



CHOREOGRAPHY

In following up requests to review past good square dance movements, we took another look at FAN THE TOP this month. It was a natural follow up variation to FAN THRU introduced at the same time (SQUARE DANCE- Jan. 1968). The idea is easily taught to the dancers since it is like a Spin the Top without the ends first swinging half. The rest of the Spin the Top movement is Fan the Top, ie, from an ocean wave "ends swing half, Fan the Top." From a choreography standpoint, the wave has rotated 90° clockwise without a change of relative dancers or their position to each other.

EQUIVALENTS AND ZEROS (from ocean wave) ---

FAN THE TOP, step thru = couples lead to the right

FAN THE TOP, **FAN THE TOP** = right and left thru

FAN THE TOP, swing thru, **FAN THE TOP**, swing thru = zero

FAN THE TOP, swing thru, turn thru, = left square thru

(From a two-faced line) ---

FAN THE TOP, bend the line = two boys chain

Swing thru, centers run, **FAN THE TOP**, bend line = two ladies chain

Two **FAN THE TOPS** = wheel across

The greatest value in the use of **FAN THE TOP** could probably be from two-faced lines into or out of other formations. Instead of always using bend the line or wheel and deal, good dance flow can be experienced with runs. From ocean waves, ends run and fan the top or centers run and fan the top give us many interesting choreography situations. From two-faced lines, ends or centers run throws the formations back into ocean waves. These in turn can immediately flow into swing thrus, spin the tops, spin chain thrus, etc. Also by adding "fold" to a fan the top

movement from the two faced line set up opens up another area of interesting patters, ie, star thrus, peel offs, etc.

Anyone wanting to sit down and try different combinations using Fan the Top as the nucleus of the idea could come up with an endless number of equivalents and zeros. Obviously, one could not retain to memory all of the possible combinations. By selecting just a few choice favorites, one could build a whole tip of "instant hash" just by injecting these equivalents or zeros at the right points in a figure used at the time. The one danger in so combining other movements with FAN THE TOP or any other "theme" movement is to use commands definitely to sexes (boys, girls, star thrus, etc.). It is far less hazardous to use ends, centers, outsides, insides, etc. when using equivalents and zeros.

With all of the above in mind, your editor felt FAN THE TOP is well worth taking the time to review. New ideas are still pouring in at the rate of a hundred a year but let's not by pass some of the older ones in such a casual manner -- they might be lasting ones.

CALLERS' QUESTIONS

JIM WEST, South Hempstead, N.Y. - Please define the end positions for the call "partners trade and one quarter more" when the partners are facing in the same direction and when the partners are facing in the opposite directions?

ED. NOTE: In general, one quarter more additives to a movement mean to continue a dance flow (body move-

ment) in the same direction it was turning, a quarter position more than normal. The command to do a partners trade (from normal couple) is actually a California twirl without using hands. This means the lady (right hand person) turns left passing man (left hand person) who is turning right to pass right shoulders, both end up side by side in reverse directions. This turning motion of right to left and left to right can be continued one quarter more in place to end facing each other.

If it is established that your partner is facing in the opposite direction, a trade exchanges places and the quarter more would find both turning right (or left) toward each other to end facing each other. For the record, a trade the wave follows the theory that each partner is facing the same direction (as though couples were facing). Doing a partners trade and the one quarter more finds them facing each other (but with someone in between) to end up facing down the line. Thus it is that two ocean waves parallel to each other can do a (partners trade) trade the wave and one quarter more to end up in a double pass thru formation - always.

LLOYD PRIEST, Scarborough, Ont. - We have always taught that a man always retains identity. When No. 1 and No. 2 right and left thru, and No. 3 and No. 4 right and left thru, does the rule still apply? Who takes the next command.....?

ED. NOTE: This is a "gimmick" type figure which is used to change dancers' thinking for the challenge. In all fairness to the dancers who have been taught to maintain man's original identity (ladies change theirs four times in a singing call), the caller should say "New one and three right and left thru" or whatever the next command would be. This type figure is using the positions of the squared set as reference points, rather than the dancers themselves.

If, however, all boys were in an allemande thar with partners and backing

up the star, a call for head ladies center for a T-cup chain would find the head men putting their partners into the middle whether or not they were at the head position in the square at the time of the command. The men have held their identity in this case same as turn-backs in a grand right and left situation.

REVIEW

FAN THE TOP by Deuce Williams,
Dearborn, Michigan

From couples facing, make a right hand ocean wave, centers arm swing three quarters while ends move up one quarter to form another ocean wave.

EXPLORING FAN THE TOP EXAMPLES

by Willard Orlich, Cuyahoga Falls, O.

Heads square thru four hands around
FAN THE TOP
Swing thru, star thru
Square thru three quarters
Outsides trade
Left allemande.....

Heads spin the top, turn thru
FAN THE TOP, step thru
Bend the line
Heads lead right and circle to a line
Boys run, centers trade
Swing thru, boys run
Cross trail thru
Left allemande.....

Heads half sashay
FAN THE TOP, box the gnat
Right and left thru
Swing thru, turn thru
Left allemande.....

Head couples square thru four hands
round
FAN THE TOP
U-turn back, spin the top
Left allemande.....

Heads lead right and circle to a line
Pass thru, boys run
FAN THE TOP, slide thru
First couple left, next couple right
Cross trail thru
Left allemande.....

Heads half square thru, FAN THE TOP
Swing thru, FAN THE TOP
Swing thru, right and left thru
Dive thru, pass thru
FAN THE TOP, swing thru
FAN THE TOP, swing thru
Right and left thru, dive thru
Square thru three quarters
Left allemande.....

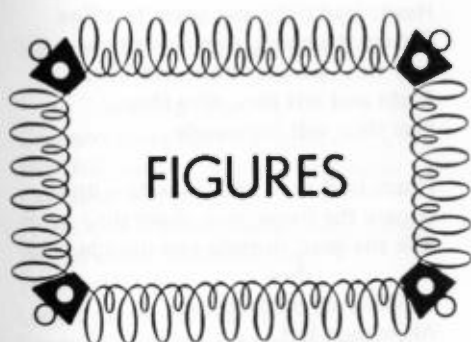
Heads lead right and circle to a line
Lines pass thru, girls run
FAN THE TOP, step thru
U-turn back and star thru
Centers right and left thru
Swing thru, turn thru
Left allemande.....

Head couples swing thru, centers run
FAN THE TOP, ends run
FAN THE TOP, star thru
Left allemande.....

Head couples right and left thru
And one quarter more
Centers trade, centers run
FAN THE TOP, slide thru
Square thru three quarters round
Left allemande.....

Head two ladies chain across
A full turn facing out
Turn right single file around one
Into the middle
Dixie style to ocean wave and balance
Boys turn round, FAN THE TOP
Bend the line, spin the top
Turn thru, left allemande.....

Heads pass thru
Turn right single file around two
Down the middle, dixie chain
Ladies turn back, star thru
FAN THE TOP, bend the line
Pass thru, left allemande.....



FIGURES

THREE LITTLE LADIES

by Vera Baerg, Los Alamitos, California

Four ladies chain across
Number one half sashay
Circle eight you're doing fine
Head gents break (with left hand)
Make two lines (one line of three -
 (one line of five)
Forward eight and back with you
Ends move up and star thru
Circle eight and hear me say
Three little ladies half sashay
Three little ladies half sashay
Three little ladies half sashay
Allemande left.....

VERA NICE

One and three square thru
Right and left thru outside two
Square thru full around
U turn back
Square thru three quarters round
U turn back, half square thru
U turn back
One quarter square thru, U turn back
Left allemande.....

FIGURES

by Don Pfister, Japan

Four ladies chain three quarters
Four ladies chain across
Heads square thru
Spin chain thru
Girls circulate
Go right and left grand.....

Four ladies chain
Heads promenade one half
Two and four right and left thru
Heads square thru
Circle four, go full around
Side men break to a line
Pass thru, wheel and deal
Centers left square thru
Others divide and star thru
Left allemande.....

One and three right and left thru
Allemande left and promenade
Don't stop, keep going, heads stop
Sides centers in, cast off three quarters
Pass thru, girls square thru three quarters
Boys trade, swing and promenade.

Heads square thru
Spin chain thru
Spin chain thru again
Walk right in to a Suzy Q
Dive thru, substitute
Square thru three quarters
Left allemande.....

Side ladies chain
Four ladies chain then half sashay
Heads right circle four
Side ladies break to a line
Pass thru, wheel and deal
Double pass thru, peel off
Pass thru, round off
Do a Dixie grand, right, left, right
Left allemande.....

Heads square thru
Spin chain thru, spin chain thru
All eight circulate
Boys circulate, box the gnat
Go right and left grand.....

FIGURES

by Ted Wegner, Gardena, California
TD No. 1

One and three square thru
All the way
Star thru outside two
Girls turn back, boys run
Bend the line
Square thru three quarters
Left allemande.....

TD No. 2

Heads turn and que
Swing thru, boys trade
Box the gnat
Do-sa-do all the way
Star thru, girls turn back
Boys run around that girl
Cast off three quarters
Square thru three quarters
Left allemande.....

QUICKIE

Four ladies chain across
Four ladies chain three quarters
Head two Suzy Q (patter)
When you're thru
To the corner star thru
Left allemande.....

FIGURES

by Don Schadt, Gardena, California

RECORD THROUGHGS

Side ladies chain
Sides right and left thru
Heads star thru, pass thru
Right and left thru, star thru
Right and left thru, pass thru
On to the next cross trail thru
Left allemande.....

NON-STOP

Heads swing thru
Without a stop spin the top
Without a stop right and left thru
Left square thru three quarters
With the sides swing thru
Without a stop spin the top
Without a stop right and left thru
Square thru three quarters
Left allemande.....

SQUARE THE BARGE FIGURES

by Lee Boswell, Gardena, California

Four ladies chain
Heads lead right circle to a line
Square the barge (4 hands)
Pass thru, left allemande.....

Heads lead right and circle to a line
Square the barge, spin chain thru
Star thru, partner trade, star thru
Right and left thru, dive thru
Pass thru, left allemande.....

Heads lead right and circle to a line
Square the barge, spin chain thru
Box the gnat, outside two double pass
thru
While heads partner trade
Allemande left.....

Four ladies chain three quarters
Four ladies chain
Heads lead right circle to a line
Square the barge
Allemande left.....

Heads lead right and circle to a line
Square the barge
Spin chain thru, girls circulate
All eight circulate, turn thru
Left allemande.....

Heads lead right and circle to a line
Square the barge, spin chain thru
Spin the top, pass thru
Wheel and deal
Square thru three quarters
Left allemande.....

Head ladies chain, lead right
Circle to a line
Square the barge, spin chain thru
Spin the top, square the barge
Pass thru, left allemande.....

ALAMO WHAT

by Ron Haggerty, El Cerrito, California

Allemande left in Alamo style
Balance there a while
Swing right and balance
Boys run right around one girl
Men star left, girls back track
Meet your partner, turn thru
Left allemande.....

FIGURES

by Bob Perry, Tujunga, California

WILLIS' ROUTE

One and three lead right circle to a line
Roll half sashay, move up and back
Opposite box the gnat
Right and left thru, ladies chain across
Ladies chain down the line
Four ladies chain
Ladies center back to the bar
Gents to middle a right hand star
Pick up partner, star promenade
Girls U turn back
Allemande left.....

SQUARE DIXIE

Side ladies chain across
Side ladies chain right
Heads cross trail thru round one
Boys lead Dixie chain
Boys right, ladies left round one
Into the middle, box the gnat
Square thru four hands
Square thru the outside two
Bend the line
Right and left thru
Cross trail thru
Left allemande.....

FIGURES

by Wes Wessinger, San Diego, Calif.

ROUND-PAIR-PEEL

Heads spin the top, turn thru
Circle four to a line
Pass thru, round off, pair off
Peel off, pass thru, round off
Pair off, peel off
Bend the line
Left allemande.....

ROUND-PEEL-BEND

Sides lead right circle to a line
Pass thru, round off
Peel off, round off
Peel off, bend the line
Cross trail thru
Left allemande.....

BY GUM

by Mike Bair, Pensacola, Florida

Side ladies chain, half sashay
Circle to the left
Four men square thru, swing thru
Ends fold, all eight circulate
Single file, two positions
Boys turn around, Dixie grand
Right, left, right, left allemande.....

FIGURES

by Al Mason, San Pablo, California

Heads right and left thru
Head ladies chain
Heads lead right with a do-sa-do
Make an ocean wave, change hands
Left allemande.....

Heads right and left thru
Head ladies chain
Heads lead right with a square thru
Bend the line, do a half sashay
Left allemande.....

Side ladies chain
Heads right and left thru
Heads lead right
Spin chain thru, box the gnat
Pull by, left allemande.....

CASTING FANCY

One and three lead right circle to a line
Pass thru, cast off three quarters
Two ladies chain, pass thru
Cast off three quarters
Two ladies chain, pass thru
Cast off three quarters
Star thru, dive thru, pass thru, star thru
Right and left thru, cross trail thru
Left allemande.....



WET ROAD

by Ray Vierra, Concord, California

Heads star thru, pass thru
Circle four to a line
Pass thru, wheel and deal
Center four pass thru
Right and left thru
Double swing thru
Girls trade, boys trade
Allemande left.....

SCAT

By Sparky Sparks, Clearlake Highlands

Head couples star thru
Do-sa-do to ocean wave
Spin a web, step thru and
Do-sa-do to ocean wave
Spin chain thru, swing thru
Don't stop, spin the top
Step thru, on to the next
Star thru, left allemande.....

THOSE WHO CAN FIGURES

Four ladies chain
Couple number one half sashay
One and three cross trail thru
Round one, line up four, star thru
Those who can, right and left thru
Turn the girl and pass thru
Those who can, right and left thru
Turn the girl and pass thru
Those who can right and left thru
Turn the girl and pass thru
You all face partner, back away
Star thru
Those who can right and left thru
Turn the girl and dive thru
Those who can right and left thru
Turn the girl and pass thru
Those who can right and left thru
Turn the girl and dive thru
Those who can square thru three
quarters
Allemande left.....

Four ladies chain
New head ladies chain right
Couple number one half sashay
One and three cross trail thru
Round one, line up four
Star thru
Those who can right and left thru
Turn the girl and pass thru
Those who can right and left thru
Turn the girl and pass thru
Those who can right and left thru
Turn the girl and pass thru
Those who can double centers in
Cast off three quarters
The same six, star thru
Those who can triple centers in
Cast off three quarters
Pass thru, wheel and deal
Centers pass thru
Allemande left.....

Two and four right and left thru
Four ladies chain
Couple number one half sashay
One and three pass thru
Round one, line up four
Those who can right and left thru
Finish off, half sashay
Those who can right and left thru
Finish off, half sashay
Those who can right and left thru
Finish off, half sashay
Join eight hands and circle left
Those who can right and left thru
The other four swing the opposite
Face the outside two
Allemande left.....

SURPRISED LOOK

by Mort Simpson, Sierra Madre, Calif.

One and three rollaway
Half square thru
Swing slide thru
Couples circulate, wheel and deal
Dive thru
Square thru three quarters
Left allemande.....

FIGURES

by Red Donaghe, Houston, Texas

Head two ladies chain
Sides face, all eight curlique
Peel off, wheel and deal
Box the gnat, right and left thru
Square thru three quarters
Left allemande.....

Heads to the right and circle to a line
Spin the top, and when you do
Spin chain thru that's what you do
Just the boys, circulate
Swing thru, spin the top
Curlique, all eight circulate (one spot)
Peel off, wheel and deal
Pass thru, U turn back
Turn thru, U turn back
Allemande left.....

Four ladies chain three quarters round
One and three half sashay
Curlique across the way
Those who can curlique
Others diagonally Dixie chain
Lady goes left, gent goes right
Allemande left.....

Four ladies chain three quarters around
Four ladies chain straight across
Heads square thru four hands around
Curlique to a wave, swing thru
Spin the top, pass thru
Wheel and deal, double pass thru
Centers in, cast off three quarters
Pass thru, wheel and deal
Centers pass thru, U turn back
Left allemande.....

GRAND CLOVER LEAF

by Les Gotcher, Tampa, Florida

Heads to the right and circle four
Head gents break a line of four
Forward eight and back that way
Couples one and two half sashay
Do-sa-do across from you
Make a long wave and rock it
Swing right three quarters around

Grand clover leaf when you come down
Come back in, first couple star thru
Step ahead, second couple star thru
Step ahead, next couples same thing
Now clover leaf and come back in
Double pass thru across from you
First couples left, next go right
Cross trail thru, allemande left.....

FIGURES

by Chuck Besson, Alexandria, La.

DON'T STOP No. 1

Heads lead right and circle to a line
Swing thru, don't stop
Spin the top, don't stop
Spin chain thru, don't wait
Girls double circulate
Star thru, California twirl
Pass thru, bend the line
Swing thru, don't stop
Spin the top, don't stop
Spin chain thru, don't wait
Girls double circulate
Star thru, California twirl
Cross trail thru, left allemande.....

DON'T STOP No. 2

Head ladies chain to right
Heads lead right and circle to line
Spin the top, don't stop
Spin chain thru, don't wait
Men double circulate
Swing thru, don't stop
Men run, wheel and deal
Dive thru
Square thru three quarters
Left allemande.....

SQUARE DANCE magazine WORK-SHOP features original material submitted to the editor. New ideas are presented each month. Mail new and creative material and questions to Willard Orlich, Workshop Editor, SQUARE DANCE Magazine, Box 788, Sandusky, Ohio 44870.



18th NATIONAL

Hospitality is the by-word for "Seattle is Fine for '69". All dancers from the state of Washington are a part of a gigantic hospitality committee and all are working towards the success of the honor bestowed on them--hosting the 18th National S/D Convention.

Wearers of the hospitality ribbon will greet you at the airport, depot, motel/hotel, and will be in evidence at all convention functions and activities.

The Hospitality Room will be located at the Alki Room and will provide a place for dancers to relax, mingle, greet old friends and meet new ones, ask questions and hopefully obtain an answer or information. A message board will be located here if you wish to leave a message for friends or arrange a meeting place.

In the event you desire a program book from the convention and cannot attend, order one from Chuck (Marge) Parsons, 1925 NE 113th, Seattle 98125.

BORDER BOOSTERS ASSOCIATION

The second annual New Dancers Jamboree sponsored by the Border Boosters S/D Association and held at the Chambley Park High School in St. Lambert, Quebec recently, was attended by approximately 400 square dancers.

This annual jamboree was conducted under the direction of Geoff and Margaret Brown of Greenfield Park, Quebec.

Les & Joan Heaps, program chairmen, scheduled the following callers: Dick Hayman, Dick Fleming, Les Heaps, Jim Micklin of Quebec; Bob Potter, of Ontario; Al Ogilvie, of Vermont. Rounds were directed by Dick & Ruby Hayman.

The B.B.S.D.A. is comprised of nine clubs in the area and is unusual in that it overlaps an international border, and the board of directors and dance committees are comprised of dancers from both sides of the border.

TEENS SWING INTO SERVICE

The Minerva Gingham Squares are scheduled to dance a second time at the Horace Nye Home in Elizabethtown, N.Y. with Dick Fleming of Montreal calling. Besides their smiling faces this teen age dance club brought cookies to the patients on their first visit.

Mary & Bill Jenkins
Olmstedville, N.Y.

SPECIAL PUBLICITY

To overcome the lack of S/D information in Alberta, Canada, the Banff Institute and the Alberta S & R/D Federation, the Wandering Squares, and other local groups are publishing a one issue magazine to distribute 2000 copies to Alberta dancers before dancing ends for the season. The Banff Institute will be held from June 15-21.

PREPARATIONS FOR NATIONAL

Cookbooks and calendars are being sold by the 19th National Convention Committee and boosters in Louisville, Ky. National outfits are in the making, and will be in evidence at Seattle. These busy planners will be distributing packets of blue grass seed at their 1969 Convention booth--be sure to get some and plant the seeds for a trip to Louisville, heavenly in '70.

APRIL BUCKEYE POLL

1. Miss Frenchy Brown
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7. I Get The Blues
8. Bicycle Waltz
9. Just As Much As Ever
10. Makin Whoopee, Feelin & Green Alligators (tied)



EVENTS

MARYLAND - Dixie Squarenaders present the 11th Annual May Festival, May 3, 1969 at North Hagerstown High with Dick Jones, Harry Lackey, Jim Cargill, the Wylies and the Easterdays. Write Ernest Bell, 637 Guilford Ave. Hagerstown. 21740.

MICHIGAN - Make plans now to attend S/D Leaders Association 19th Annual Spring Festival, May 18, Mercy College Student Center, Southfield, Detroit.

CALIFORNIA - Dancing's Great at Golden State-Roundup, May 24 & 25, presented by Northern Cal. S/D Ass'n at Municipal Auditorium in Oakland. Callers are Ken Bowers, Vaughn Parrish, Harper Smith, George and Lu Freeman, Ed and Betty Ferrario. Write Maynard Bish, 115 Purdue Dr. Vallejo.

OHIO - 7th Annual Spring Camperoo, Adena Ridge, May 29-31 will feature square and round dancing with a variety of other activities for adults and children. Write Bill Burnside, 1211 Coonpath NW, Lancaster, Ohio 43130.

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ONTARIO - Gingham Swing'em Club of Windsor invites you to the Rose City S & R/D Festival, May 31, at Massey High School with Larry Prior and Johnny Davidson. Contact Roger Baxter, 1640 Cherrylawn Crs., Windsor.

CONNECTICUT - June Jamboree featuring Earl Johnston & Jay King, will be held June 1 at Camp Hazen, Cedar Lake, Chester. Write Valley Shore YM CA, Westbrook, 06498, for which the benefit dance will be held.

SASKATCHEWAN - Cross the line in '69 for the 10th Annual International S & R/D Convention, which rotates between North Dakota, Montana and Saskatchewan, and this year is to be in Moose Jaw, June 5-7. Challenge dancing is included in the program. Write Box 1111, Moose Jaw, Sask.

CALIFORNIA - The Roadrunners present a once-a-year-dance-o-rama with Bob Fisk and Jack Petri at Aahmes Temple in Oakland, June 7. Rounds by Jack & Dorothy Wright. Write Ruth Petri, 2508 Balmorac St. Union City.

ONTARIO - Square Dance Weekend at Hospitality Inn, Lake Minden will be sponsored by Dan-D-Squares and Grand Squares on June 13-15, Dan Dedo calling. Contact Lou Dedo, 2505 Tonawanda Creek Rd., N.Tonawanda, N.Y.

OREGON - The 12th Annual State S/D Festival is a "Trail's In" Dance for the National in Seattle. Dates are June 19-21; featured callers are Dick Enderle, Joe Lewis. Contact Mil - June Kingsbury, 2170 S.W. 13th, West Linn, Ore.

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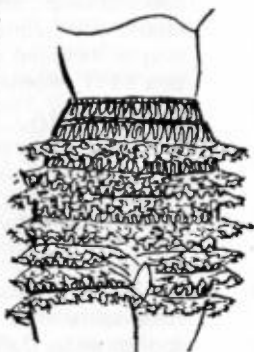


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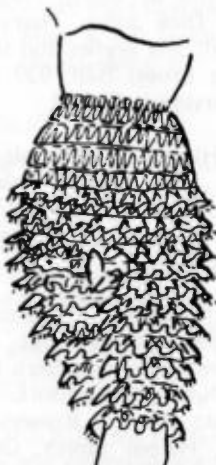
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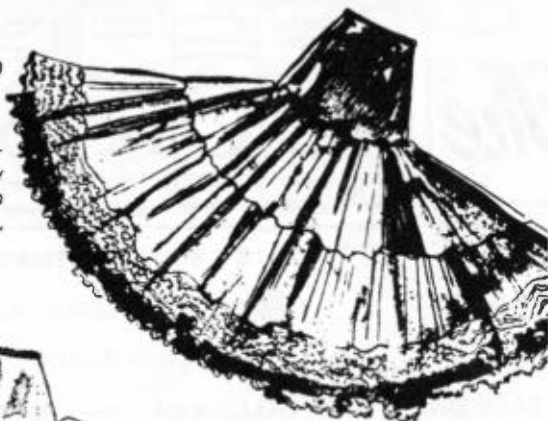


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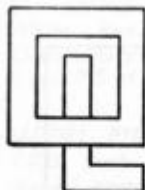
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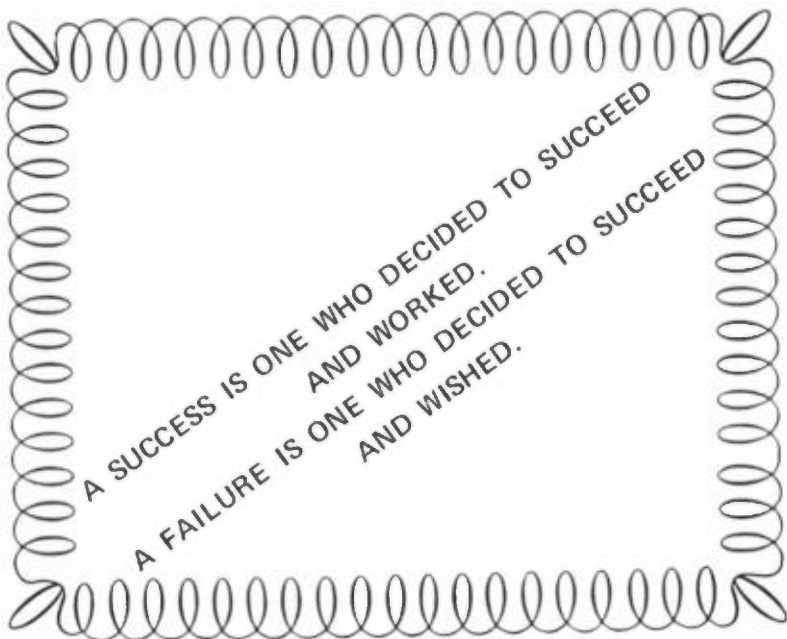
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